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## MR. D'AUVERGNE BARNARD.

THE subject of our portrait for this month, who is well known as one of the most successful composers of songs now before the public, entered the Temple Church as a chorister at the early age of seven. Working his way up he became a solo vocalist when only nine years old, and for five years he held this position at the Temple. In the meanwhile he was also largely in demand as a soloist at the dinners and other functions of City Companies, being always to be relied upon as perfectly safe—a desideratum which is only too rarely realised by juvenile vocalists.

Though, like every true musician, quick to avail himself of any opportunity for improvement, and never having neglected a chance of self-education, Mr. Barnard candidly and cheerfully admits that the groundwork of his subsequent studies was furnished by his training at the Temple, under Dr. Hopkins.

On leaving he began to turn his attention to composition, and as an accompanist he was soon in great request, being in that capacity one who at once secures the confidence of singers.

Mr. Barnard has devoted his abilities in a great measure to the composition of song music; in this field perhaps his most successful effort is "Bid Me to Love," of which over 100,000 copies have been sold. "I Trust You Still" and "Bid Love Awake" are other popular ballads from his pen, the sales of both the last-named having already reached very high figures.

In addition to the above and numerous other songs, Mr. Barnard has contributed to contemporary music several valuable books of organ voluntaries, and a quantity of pianoforte pieces. But as an essentially business man he has but comparatively little leisure at his command, and the remarkable thing is that his output should be so large as it is. As musical Editor for a well-known firm, and in other capacities, he has little time to call his own. What he has he makes the best use of, as witness the compositions which have been so phenomenally successful both in the British Isles and the Colonies.

Asked why he had done no more for Church music, Mr. Barnard replied that he was already unable to do the half of what he was called upon to do, but we nevertheless hope that at no distant date we may be able to present our readers with an anthem in THE LUTE from his facile and ever popular pen.

## CURRENT NOTES.

MR. ROBERT NEWMAN's Symphony Concerts opened at the Queen's Hall on Saturday afternoon, October 29, too late for notice in our last issue. The band consists of 106 performers, the leader being Mr. Arthur Payne, and the organist and accompanist Mr. Percy Pitt, as heretofore. At the first concert the only approach to a novelty was Mr. Edward German's Symphonic Poem "Hamlet," written for the Birmingham Festival of 1897, which was heard in London for the first time. This Symphonic Poem has not the spontaneity and wealth of melody which characterise most of Mr. German's music. It seems to have been ordered, and therefore forthcoming, but not with any very fine enthusiasm on the composer's part. None the less, certain passages show immediately the master hand, noticeably those connected with the "Ophelia" motive. A very delightful song—both as regards words and music—"Les filles de Cadix" (Délibes) was very delightfully sung among other selections by Miss Lillian Blauvelt. All the remaining numbers were more or less familiar; they all received excellent interpretation; and the programme was admirably annotated by Mr. Edgar F. Jacques, who seems to have permanently taken a prominent position in this most exacting if usually somewhat thankless branch of musical usefulness.

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THE third and last Richter concert was chiefly remarkable for the enormous crowd of Wagner's votaries who assembled in the vast auditorium of Queen's Hall. There was scarcely a vacant place, and the view of the masses of people, seated tier above tier in the balconies, formed a most impressive spectacle from the *parterre*. In point of fact there was nothing that had not been heard over and over again. The Symphony (No. 7) by Beethoven probably came fresher to the majority of those present than the five Wagnerian selections which made up the rest of the programme. For your out-and-out Wagnerite seems seldom well grounded in classical music, and Beethoven's Seventh Symphony is less played than most of

his others. It is, notably in the fourth movement *Presto*, curiously Mozart-like in character, though with strongly marked differences which we can well understand that his contemporaries regarded as perversities. Madame Medora Henson and Mr. Philip Brozel acquitted themselves admirably in the long Love Duet from Act I. of "Die Walküre" between Sieglinde and Siegmund.

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At the British Chamber Concerts which opened on November 1, Mr. Ernest Fowles, the director, brought forward to commence with a trio in C minor for piano, violin, and violoncello, by Mr. Ernest Walker, for some time a valued contributor to THE LUTE. Mr. Fowles himself played the piano part, Mr. Jasper Sutcliffe the violin, and Mr. Paul Ludwig the violoncello; and they did justice to an extremely interesting and talented work. The concluding movement "Allegro Energetico" is simply masterly in its impulsive vigour, and the musicianly qualities of the practised hand are abundantly manifest throughout the entire trio. Mr. Walker has here composed a piece which is an acquisition to the repertoire of chamber artists. We hope to hear it often again, and we are proud to think that one of the few modern string trios which are really pleasing and satisfactory should be the work of an Englishman. What German is there now living who could compose concerted music without wearying one to death? We have asked this question at large, and people hum and haw, but they avoid giving a direct reply.

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GERMAN music was all very well while Brahms was alive, and he has, of course, left countless Teutonic bores behind him—but we digress. At the same concert, Mr. Reginald Chalcraft, who has the rare gift of being able to enunciate his words with distinctness, sang a so-called "Air" from Handel's "Scipio" with spirit and determination, but the selection was of a most uninteresting character. A very nice composition, entitled "Légende," by Mr. John Francis Barnett, was superbly played as a violin solo by Mr. Jasper Sutcliffe. This number was most acceptable as music and the liquid notes of the violinist gave every value to it. On the same occasion Mr. Fowles and Mr. Paul Ludwig introduced Hubert Parry's Sonata for piano and cello in A, and this fine work was one of the greater attractions of the evening. Two more concerts of the same series took place on November 16 and November 30. The last will be given on December 14, and it should not be missed, as a grand programme is promised, which includes a new Sonata for piano and violin by Mr. Coleridge Taylor.

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THERE seems little or no doubt but what the public taste in music is being (very) gradually

educated. Even at such resorts as music halls the fare grows more refined. The other evening we visited the "Canterbury," where we had not set foot for many years. The progress in the general musical tone of the entertainment was almost startling. One artist, Mr. George Chirgwin, we remembered of old; but he has marched with the times, and it can honestly be said that, apart from the inimitable humour of his entire performance, his song accompanied by himself upon the violoncello was, within certain limits, a really musical achievement. The comic songs, too, not the very popular ones, sung by such valued and valuable entertainers as Mr. R. G. Knowles and Mr. George Robey, lack that perfect banality which used to distinguish efforts in this class. In short, it is possible to go to a music hall and be, at any rate, not disgusted by one or two numbers—a thing impossible of yore. As for the ladies described as "comediennes" they appear to sing mostly the same music to different words, with varying degrees of brutality. Women are always conservative, and they keep up the old traditions.

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"THE Covent Garden Fancy Dress Ball on November 4, which inaugurated the series of these fashionable gatherings, afforded a brilliant spectacle for the onlooker. Lieut. Dan Godfrey conducted the band in person, and the scenic decorations were arranged to represent 'Khartoum en Fête.' The space usually occupied by the stage gives a realistic panorama of the country seen from a street in Khartoum, and on the opening night a varied crowd of masks circulated round and beneath the solid buildings which formed shops, a bazaar, &c. There were many representatives of 'Kitchener,' in which a Dutch oven was the leading indication, and a diamond arrow (value £157 10s.) was the first ladies' prize for the best fancy dress. The supper, by the time-honoured firm of Gunter, was undeniable, and much appreciated by your representative, who was the guest of the courteous directors, Messrs. Rendle and Neil Forsyth."

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MISS OLIVE HARCOURT, one of our most promising young sopranos, was engaged as principal vocalist at both the concerts given in connection with Princess Christian's Bazaar at Windsor on November 29 and 30.

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THIS is not the place in which to speak of dramatic performances as such, but we may be allowed to draw attention to the extremely ingenious and pleasant "Fantasia on George Grossmith's songs," by Mr. Charles J. Hargitt, which is played as an *entr'acte* during the course of "Young Mr. Yarde" at the Royalty Theatre, London. All Mr. Grossmith's songs are tuneful, and most of them are more than popular: Mr. Hargitt has with perfect taste and ability welded them all, or nearly all, into a



fantasia which, to musicians, will prove almost as entertaining as the comedy itself.

\* \* \*

ON Friday afternoon, November 11, the violoncello recital given by Mr. Bertie Withers (assisted by Miss Katie Goodson and Mrs. Helen Trust), at St. James's Hall, was largely attended. The programme was well selected and admirably performed, the piano-playing of Miss Goodson being most valuable in Beethoven's Sonata (69 in A major) for piano and violoncello, and some pieces by Chopin. Mr. Withers was quite at home in a series of solos for his instrument, among the more brilliant being Popper's "Elfentanz" and a "moto perpetuo" by W. E. Whitehouse. Mrs. Helen Trust sang gloriously, especially in an old song entitled "The Moon," composed by T. Hook (1746-1827).

\* \* \*

THE Chamber Concert given by the students of the Royal Academy of Music included two movements from a pianoforte quintet by Mr. Percy Hilder Miles (Macfarren Scholar). This was well played by Miss Marguerite Elzy, Mr. Percy H. Miles, Mr. S. V. Shea, Mr. Lionel Tertis, and Mr. Bertie Withers, who manipulated the piano, first and second violins, viola, and cello respectively. Other pianists were Miss Kathleen Aplin and Mr. Claude F. Pollard; and Miss Mary Bowmaker, Mr. William R. Maxwell, and Mr. Henry Stanley contributed vocal solos. Miss Maud Horne showed good style in violin solos by Dvôrâk and Edward German, and Mr. R. V. Tabb in two movements from a sonata by Boccherini for violoncello gave yet another example of the sound instruction for that instrument provided at the Academy.

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AN arrangement has been arrived at between Mr. Schulz Curtius and the Philharmonic Society according to which Herr Richard Strauss, who made his *début* in England at the Schulz Curtius Concerts last autumn, will conduct his new work, "Don Quixote," at one of the Philharmonic Concerts next season.

\* \* \*

A BRILLIANT company assembled at Princes' Galleries, on Wednesday, the 9th November, at the third meeting of the "Curtius Club"; Mr. Schulz Curtius having arranged that the *début* in England of Frau von Dulong, should take place on that evening. Another feature of great interest was the duet singing of Mr. Hugo Heinz and Herr von Dulong. In these days of *ensemble* playing, why not have artistic *ensemble* singing, such as these artists offered to us the other night? They are both well known here as excellent solo singers, and it was an exceptional pleasure to hear them together in duets by Cornelius and Mendelssohn, also in a charming new composition, not yet published, by Oscar Meyer, "ich streif durch die Wälder."

The opportunity of hearing these duets was all the more appreciated as Mr. Heinz is shortly starting for a concert tour in the States, returning however, in time for the season. Before leaving, he will sing at one of the orchestral concerts at Glasgow. Frau von Dulong's singing is most interesting, by reason of her great dramatic power. In a Ballade by W. Berger, her rendering of the oft-repeated musical phrase to the words, "Nur ein einziges Mal" was beautiful. She also sang a charming aria of the Italian school, by Vaccia. Both Mr. Heinz and Herr von Dulong sang soli, which were much admired, Herr von Dulong giving as an encore, Dvôrâk's pathetic "Als die alte Mutter." Mrs. Duncombe was well received, and sang in French and English. Mr. Oscar Meyer was the pianist of the evening.

\* \* \*

AMONG the many minor concerts given last month, the Vocal Recital of Mr. Ernest Sharpe at St. James's Hall on November 15 is noticeable. Mr. Sharpe was assisted by Mr. Heinzen, a brilliant violinist of the foremost rank. He performed with great taste and refinement a number of solos by various composers, including a Polonaise from a Suite by Mlynarski, which was stated to be for the first time in London. Mr. Sharpe's vocal contributions were also of a varied character, and included two songs which had not been heard in England before. These were "Break, break, break," by an American composer, Mr. T. P. Ryder, and "Gopak" by the Russian, Modeste Moussorgsky, who died in 1881. Mr. Ryder's song is commendable, but "Gopak" (descriptive of the reflections of a Cossack's neglected wife) is a gruesome affair. It was sung in Russian. Mr. Sharpe has a very pleasing and flexible voice, and he pronounces his words with refreshing distinctness. He perhaps rather over-accentuates the difference between loud and soft, dying away to pianissimo on, or without, the slightest provocation. It was amusing to meet once more, in Mr. Bennett's translation of Gounod's "Au bruit des lourds marteaux" (from "Philémon et Baucis") the inimitable and possibly immortal couplet:

But when above I visit  
The anguish is exquisite (!!!).

\* \* \*

OTHER songs, all sung with real feeling and nice artistic appreciation, were by Brahms, Schubert, Hans Hermann, Handel, Sullivan, C. B. Hawley, and Clayton Johns. "Love will Find out the Way," a traditional air of the 17th century, was among his best efforts. This "Curious Northern Ditty" was described by Coules (1625) as being "set to a pleasant new tune," and a delightful tune it is, though its composer is not even to be conjectured. Sir Arthur Sullivan's "If I were a King" was



composed for Mr. Santley, and is of the robust order. It was "dedicated by especial desire to H.R.H. Prince Leopold, K.G." But it is a by no means favourable specimen of Sullivan's best inspiration, and we cannot recall anything by this grand composer which we like less. Messrs. C. B. Hawley and Clayton Johns are both American. The former's "Ah! 'tis a Dream" is fairly pleasing. The latter's "I Cannot Help Loving Thee" is ingenious up to a certain point; but as a musical work it is disappointing. Here a capital idea, if not frittered away, is not made the most of. Both the two last-named songs are, of course, vastly superior to the majority of ballads turned out by English *dilettanti*, and sung and sold by the thousand. But we treat these American gentlemen as serious musicians, and do not, therefore, judge or ignore them, as we should if their work did not show considerable promise.

\* \* \*

OTHER concerts to which we can only casually refer were: The three "Historical Chopin Recitals," given by Mme. Riss-Arbeau, at the Salle Erard on November 11, 17, and 24; the two concerts given at the same place by Miss Katie Goodson (piano), Mr. Marsick (violin), and Mr. Marix Loevensohn, on November 14 and 18; and the pianoforte recital at St. James's Hall on Thursday evening, November 17, by Herr Rudolf Zwintscher. On this occasion the programme was much too long, two hours and a quarter being an excessive period in which to listen to one man's playing without other relief, comic or otherwise, than could be supplied by the audience. Such trifles as Beethoven's Sonata in C minor (Op. 111) and Schumann's "Waldscenen" occupied more than twenty-five minutes each, and a large gathering of people who arrived a little late had the pleasure of standing outside the concert room during almost the entire course of the Beethoven Sonata, as the operator made no pauses between the movements, and the doors were not allowed to be opened while music was in progress. Herr Zwintscher is an acquisition to the ranks of soulful pianists.

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ON November 17 the 21st birthday of Gilbert and Sullivan's "The Sorcerer" was celebrated at the Savoy Theatre. This opera was the earliest offspring of the partnership which has been practically unbroken up to the present date. Six thousand performances of these collaborators' operas have been given in London and between 20 and 30 thousand in the provinces.

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MADAME ADELINA PATTI is once more engaged to be married. This time the fortunate man is a Swede, named Baron Cederstrom, who has our earnest good wishes and congratulations. The wedding is to take place in February, 1899.

## CHRISTMAS CAROLS.

THERE is little doubt that the term "Carol" comes from the Italian word *Carolare*, "to sing songs of joy," and the word was first applied to the simple hymns sung between the scenes of the Mystery or Miracle Plays. These carols or "songs of joy" were usually accompanied with dancing, and in this sense the word is used by Chaucer, Boccaccio, Spencer, and other old writers. Strictly speaking the word carol should be applied only to compositions of a cheerful character. The first Christmas Carol ever sung must have been the grandest song that man has ever had the privilege of listening to. We all acknowledge the power of music, and if we are touched by the imperfect forms of our earthly harmony, what must have been the sensations of the lowly shepherds of Bethlehem when the still night was suddenly filled with the Angels' song. The form of the early sacred carol, with its refrain of "In Excelsis Gloria," was undoubtedly founded on the idea of the Angel who announced the "glad tidings" being answered by a chorus of the Heavenly host.

Soon after the birth of Christ the hymn took a definite place in the worship of the Church, and although the hymn and the carol are altogether different in their origin in one sense, both were drawn from the central idea of the Nativity. The early Christians took the Roman melodies in hand, and discarding the heathen words to which they were set, substituted Christian hymns and carols in their place. One of the most ancient and most beautiful of these old Roman melodies still survives, and will no doubt, be well known to our readers under the name of "Good Christian Men Rejoice." Dr. Pearsall says: "The melody is to be found in an old German book published in the year 1570. It is there called 'A very ancient Song for Christmas Eve,' so that there can be no doubt that it is one of those old Roman Catholic melodies which Luther, on account of their beauty, retained in the Protestant service. It was formerly sung in the processions which took place on Christmas Eve, and is so still in those remote parts of Germany where people yet retain old customs."

The first mention of the word carol in its distinctive sense is by an old writer, Aurelius Prudentius, in the fourth century, and we have a carol dating back to about the ninth century and formed from an old Druid dialogue by the early Christian missionaries who visited Brittany. It was not until many centuries later that the carol took a definite form and fulfilled a definite purpose, and we are indebted to St. Francis of Assisi for popularising the carol. In the eleventh and twelfth centuries the spread of heresy over Southern Europe was so serious that it threatened to undermine the vitality of the Church, and scarcely any city was free from its effects. The mystery

of the Incarnation was held in no esteem, and the fact that God took upon Him the nature of man was openly ridiculed. In France the clergy with a few followers were the only ones to uphold Christianity. St. Francis reclaimed many who had fallen away from the Christian belief, but saw it was necessary to bring home the truth through some medium which would appeal to their imaginations, and be easily understood. The Incarnation being the chief stumbling block, he resolved while on a visit to a village near Paris, to produce a representation of the Nativity, and caused a manger and all the common stable furniture, together with an ox and an ass, to be placed in a conspicuous part of the church, reconstructing as he imagined the scene at Bethlehem. The people crowded to the church, and were much impressed by the story of Christ's birth, told in the simple language of the carols sung by the priests; and so satisfactory was the result of this experiment, that in a few years nearly every church had its cradle and carols telling the story of The Nativity. Of late years this old custom of exhibiting a crib has been revived in our own church, especially in the poorer districts of the East End of London.

After a time, secular words were used as well as sacred. These secular carols were often of a very convivial nature. Frequently the same tune was used for two sets of words; and we read of minstrels who, to save the trouble of learning a new air, sang to the same tune:

"Nowell! Nowell!"

This is the salutation of the Angel Gabriel."

And,

"Bring us in good ale,  
Bring us in good ale;  
For our blessed Lady's sake,  
Bring us in good ale."

This double use of a tune is by no means uncommon. The hymn-tune "Helmsey," sung to the Advent hymn, "Lo! He comes," was originally a song from the "Golden Pippin," a Burletta produced at Covent Garden Theatre at the beginning of this century. About the same time it was also danced to as a Hornpipe at Sadler's Wells Theatre by Mistress Ann Catley, and the tune for some years was known as "Mistress Ann Catley's Hornpipe."

Sacred Carols may be divided into three classes, *e.g.*, Carols of the Birth of Christ, Numeral Carols, and Legendary Carols. With Carols of the Birth of Christ our readers are, no doubt, well acquainted. An immense number, both traditional and modern, are in use at the present day. Numeral Carols are those that introduce a statement which is repeated, together with new matter, in each

succeeding verse, thus forming poetry of the form of which the old nursery rhyme, "This is the house that Jack built," is a well known example. Another form of the Numeral Carol is seen in "The seven joys of Mary," where the number of verses corresponds to the number of joys. A very interesting Numeral Carol, dating back to the ninth century, treats of One God, Two Testaments, Three Patriarchs, Four Evangelists, Five Books of Moses, Six Water-pots at Cana of Galilee, Seven Sacraments, Eight Beatitudes, Nine Degrees of Angels, Ten Commandments, Eleven Stars that appeared to Joseph, and Twelve Apostles. The Legendary Carol treats of various traditions concerning the Blessed Virgin, or our Lord's Childhood, or of some person whose name is connected with Christmas, as "Good King Wenceslas"; the translation of which, however, bears no resemblance to the original Latin. The "Cherry Tree Carol" and the "Carol of St. Stephen" both preserve curious legends that have descended from a remote past.

Of secular or convivial carols there is no end. They were common in the reign of Edward IV., and were usually accompanied with dancing. A marked resemblance to dance rhythm may be noticed in many of the old tunes handed down to us. Even sacred words were often danced to, this practice coming from the old mystery plays that were common in England in the fifteenth century. The words of the convivial carol were generally of a very homely kind, and more often than not appealed to the good nature of the hearers. The following verses are taken from an old "Wassail Song":—

"Call up the butler of this house,  
Put on his golden ring;  
Let him bring us a glass of beer,  
And the better we shall sing.

Chorus:—"Love and joy come to you,  
And to your wassail too,  
And God bless you and send you  
A happy new year.

"God bless the master of this house,  
Likewise the mistress too,  
And all the little children  
That round the table go.  
Love and joy, etc."

In no part of the world was the recurrence of Yule-tide welcomed with greater rejoicings than in England, and as a natural consequence the Christmas Carol obtained a firm hold less upon the taste than the inmost affections of the people. The natives of Wales, Cornwall, and the Isle of Man were famous for their carols. The boar's head was the most distinguished of Christmas dishes, and there are several old carols existing in honour of it. In the oldest printed collection of English carols—that of Wynkyn de Worde—published in 1521, is one known as "The Boar's Head Carol." The carol itself probably dated much further back than 1521. It was sung by a body of singers

\* Evidently the French "Noël" = Xmas.

preceding the Steward, who carried the dish the whole length of the dining hall. The custom is still in existence, the ceremony being gone through each year at Queen's College, Oxford, to the same words and music. The first verse is as follows :—

"The boar's head in hand bear I,  
Bedeck'd with bays and rosemary.  
And I pray you my masters, be merry,  
Quot estis in convivio.

Caput apri deferō,  
Reddens laudes domino."

Latin words are often found in the sacred English carol, such as "In Excelsis Gloria," and this probably arose from the hymns of the Church being sung in that language. Most of the Anglo-Latin carols date prior to the Reformation, after which, Latin fell into disuse by the people.

The Protestants in their anxiety to put down wickedness in every form tried their utmost to abolish carols of the lighter kind; even the observance of Christmas was condemned. One unhappy person, writing in 1596, gives it as his opinion that the keeping of feast-days, lighting of bonfires, and singing of carols at Yule savoured of superstition and idolatry.

In the last century church life was at a very low ebb; the observance of Christmas had lost much of its former heartiness, and carol singing in our churches had almost ceased to exist. But with the revival of about fifty years ago, the carol again sprang into life, and there seems in the present day some hope of its once more taking a place in the Christmas services. Continental countries have never let it drop, and we, remembering the great good it has effected in past times, should do all we can to bring it again into its proper position. The fact of the old melodies being so tuneful and the words so easy of comprehension gives the carol a far-reaching influence, and if only our church choirs would take the matter up in a hearty spirit, using the ancient words and music, together with those carols formed on the original models, it would not be long before the carol became as popular as it was in the middle ages. Not only at Christmas, but at Easter and Whitsuntide, should we listen to the plain teaching of the homely songs, and surely if St. Francis found them to produce such wonderful results in his time, they might yet, by their simplicity of character, appeal to many who fail to be impressed by a sermon preached in any other way. That there is some prospect of this is shown by the fact that several of our most eminent musicians, as Sir John Stainer, the late Sir Joseph Barnby, and Sir George Martin, have, besides editing collections of old carols, composed many excellent examples. I cannot better conclude this article than by a quotation from "The Child Jesus in the Garden," a beautiful Legendary Carol, the words and music of which are by Sir John Stainer. The last verse, which

is given below, is as Christianlike as it is poetical.

"Know then, dear brother, in these Christmas hours,  
Sorrow, like snow, will melt, if He but smile,  
And if He clothe thy wintry path with flowers,  
Amidst thy mirth, think on His thorns awhile."

CUTHBERT HARRIS.

## MORALS FOR MUSICIANS.

### NO. 22. HUMANUM EST IGNORARE.

THE proverbial stagnation of a certain newspaper office was once rudely disturbed by the advent of a very stylish lady who drove up in a silk dress and a hired brougham. After the usual disheartening delay she was at length brought face to face with the Editor to whom she proceeded to state her business.

"I am about to appear," she began, "at three music-halls nightly, by virtue of an arrangement entered into with the Syndicated Halls Company, Limited. I presume that your critic will witness at least one of my 'turns,' and I shall take it as a favour if he gives me a good notice. It is perhaps worth adding," she continued, "that I shall take it as a personal insult if his notice be not favourable, and I shall in that case take action against you as my solicitors may advise." (This speech she had learned by heart, and she enunciated it without missing an important "h" or introducing one where it was not required.)

"I think," said the Editor, "that you need say no more. You and I understand one another exactly."

"I am not so sure of that," replied the lady, who in addition to the rest of her costume wore freckles and preternaturally yellow hair; "but I have given you warning."

"I used to have a cook," said the Editor absently, "who was always doing that. You remind me of her somewhat. But," and here he rose with his courtliest bow to open the door, "she could have been no relation?"

"Sir!" exclaimed the lady, "I am not accustomed to insult *when in the society of gentlemen!*" and she banged the door as she went out.

"A limited experience from which she ought hardly to generalise," murmured the Editor as he resumed his intermitted burglaries with the aid of scissors and paste.

Three days later many flowery notices of Miss Montmorency appeared in the newspapers. There were also some very unfavourable ones. But against the hostile critics the lady immediately proceeded for libel, and sympathetic juries accorded her vast sums as damages. Our particular Editor, however, came off scot free, though he by no means wrote flatteringly of her. In fact he never mentioned her or her precious performances in his paper at all!

### MORAL.

One cannot be summoned for libel by persons whom one ignores.



## MUSIC IN THE SANDWICH ISLES.

PEOPLE in general may not be aware that the natives of the Sandwich Isles are among the most musical people to be found in any part of the world. The first time that I visited the Islands—it was, I remember, on the eve of Thanksgiving Day, that is, November 27, that I landed at Honolulu in 1895—a great official Hawaiian Government Band Concert was advertised to take place in the lovely gardens of Waikiki, which lie beyond the race-course. After dining at the hotel, therefore, I ordered one of the ramshackle vehicles from the livery stable (*sic*) in connection with the establishment and hied me to the scene of dissipation. Overhead the stars were shining with extraordinary brilliancy in an absolutely cloudless sky, and from afar the subdued murmur of the world-renowned Oahu surf was wafted gently through groves of palms and bananas and other tropical vegetation until it fell soothingly upon the attentive ears of the audience seated about little tables under the broad-leaved trees, in an air filled with the sweet scent of fruits and flowers—scents with which, unfortunately, were sometimes mingled whiffs of indifferent tobacco-smoke. Presently the strains of Suppé's "Festival" floated on the cool night breeze, and instantly the hum of conversation ceased. Indeed, from the beginning to the end of the concert hardly anybody uttered a word, the audience seeming to spend the intervals in pondering over what they had just heard. The applause accorded to a simple march by Freitas, a march aptly named "Maunaloa," was really tremendous, and during the encore the audience appeared almost to quiver with suppressed pleasure and emotion. Certainly the programme was a light one, but then the temperament of your *bonâ-fide* Hawaiian is so mercurial that you could hardly expect his music to be otherwise. The "Hawaii Ponoy" with which the programme ended, created an immense sensation, and even the passengers who had come ashore from Australian and American vessels then lying at anchor in the harbour seemed imbued for the rest of the night with a frolicsome humour, despite the vigorous onslaughts made upon them at frequent intervals by the persistent and ubiquitous mosquito. I did not retire beneath my mosquito curtains until close upon three o'clock next morning, and by four o'clock little groups of native musicians were already singing softly just outside the bungalow hotel, to the accompaniment of a soothing air played upon tarapatch (I spell the word phonetically) guitars. I have travelled in many and distant parts of the world, and to my mind very few remote spots are so fascinating and restful as the delightful Islands of Hawaii.

B. T.

## GUILD OF CHURCH MUSICIANS.

## OUR PRESIDENT.

THE Very Rev. Dr. Pigou, Dean of Bristol, and President of the Guild of Church Musicians, has kindly consented to preside at the Annual Banquet and Conference, on Monday, January 16, 1899.

## RE-ORGANIZATION FUND.

	£	s.	d.
Previously acknowledged ...	33	19	4
A. Dowthwaite, A.G.C.M....	0	5	0

## "THE LUTE." NEW ANNUAL SUBSCRIBERS.

G. T. Rodwell, F.V.C.M.

Arthur W. Wilcox, A.V.C.M.

## LECTURES.

Two lectures were delivered to the members on November 10, 1898. The first, "The Organists of Westminster," was given by Dr. J. M. Bentley, who was followed by Dr. George Prior, with "A Few Notes on Italian Church Music." The attendance was large, and much interest was evinced in the subjects chosen by the lecturers. It is hoped that both lectures will be published shortly for the benefit of those unable to attend.

## NEW MEMBERS.

Lt.-Colonel Wyon, F.G.C.M. (Life).

Herbert Rayner.

C. E. Laudi, Mus. Bac.

Sidney Crosswell.

J. Vivian Davidson.

## ANNUAL SERVICE.

The Guild of Church Musicians joined, as usual, the Church Guilds' Union in their Annual Service, which was held at Southwark Cathedral, on Thursday, November 17, 1898. Between twenty and thirty guilds took part in the procession, carrying banners, some of which were of beautiful design. The G.C.M. banner was greatly admired. A vast congregation completely filled the edifice, and the service was specially bright and hearty. Amongst our members who took part in the service were: Dr. Lewis, Warden; Dr. Bentley, Member of the Council; Lieut.-Colonel Wyon, F.G.C.M.; J. R. Phillips, F.G.C.M.; the Rev. H. L. Norden, F.G.C.M.; C. H. Dean, F.G.C.M.; Frances Hamblin, F.G.C.M.; M. Lendon Bennett, F.G.C.M.; Herbert Rayner; J. H. Bennett, A.V.C.M.; W. T. Bridgen, &c.

## ANNUAL BANQUET AND CONFERENCE.

THE Very Rev. the Dean of Bristol, President of the G.C.M., has kindly consented to preside. At the annual banquet on Monday, January 16, 1899, the vice-chair will be taken by the Rev. Prebendary Prosser, M.A., Vice-President and Honorary Patron.

The Council are most anxious that there should be a large representation of members, Associates, and Fellows, on this occasion. Tickets can now be had from the Warden, or any member of the Council. The price of the dinner is 5s. A first-class musical programme has been arranged.

#### EXAMINATION ARRANGEMENTS FOR DIPLOMAS.

December 7, 1898. London.

" 19, 1898. Manchester.

January 16, 1899. London.

In case of failure, Candidates may sit again on payment of half-fee, when they will be examined only in those subjects in which they were found below the standard.

Law V. That Graduates in Music presenting themselves for the Guild Diplomas, be exempted from those subjects in which they have already shown proficiency.

The "Mendelssohn" prize of the value of two guineas is awarded at these examinations to the Candidate obtaining the highest number of marks in the Organists' Section, and the "Berthold Tours" prize of the value of two guineas to the Candidate obtaining the highest marks in the Choirmasters' Section.

#### PAST EXAMINATION PAPERS.

The new Calendar contains a complete set of examination papers, including the organ-playing tests. Price 1s. 2d., from the Warden, Dr. Lewis, "Silvermead," Twickenham, S.W.

#### GUILD TEACHING DEPARTMENT.

(1.) Clerical Course:—Comprising instruction in Intoning Cathedral Service or High Celebration, Voice Production.

(2.) Harmony, Counterpoint, Canon and Fugue, &c.

(3.) Organ and Pianoforte Playing, Solo Singing.

Candidates may be prepared for the Guild Diplomas and University Degrees in Music.

Professors:—Dr. J. H. Lewis.

Dr. George Prior.

Dr. J. M. Bentley.

Fees.—From Two to Three Guineas a Term.

For further particulars apply to Dr. Lewis, "Silvermead," Twickenham, S.W.

#### VICTORIA COLLEGE OF MUSIC.

The new premises at 42, Berners Street, W., were formerly opened on Thursday, Nov. 10, 1898. Geo. Fredk. Burr, Esq., J.P., M.S.A., Presiding; supported by Geo. R. Jellicoe, Esq., F.G.C.M., Dr. Lewis, Dr. Prior, Dr. Bentley, Geo. A. Stanton, Esq., F.G.C.M., Herbert Rayner, Esq., Wm. Sills, Esq., F.V.C.M., F. Hamblin, Esq., F.G.C.M., M. Lendon Bennett, Esq., F.G.C.M., Geo. H. Sharp, Esq., A.V.C.M., and others. The Chairman in his opening remarks congratulated the Corporation upon the establishment of the educational

branch, and commented upon the large amount of educational work done by the various musical institutions in London. He hoped that with the efficient staff of teachers the Board had secured, the College would soon take a prominent place amongst kindred institutions. At the conclusion of his address, the Chairman proposed his friend, Mr. H. C. Richard, O.C., M.P., as a Patron.

Mr. Jellicoe considered that the Corporation had done the correct thing in establishing an educational branch, and the Directors would take care that the teaching should be the very best procurable.

The Principal, Dr. Lewis, gave the inaugural address.

#### THE LUTE "MISSING WORD" COMPETITION.

THE November "missing word" has been guessed by

Mr. JAMES YOUNG,  
9, Sefton Street,  
Southport,

and by him only, and to him has been forwarded a Postal Order for 10s. The completed sentence should read thus:

*Even the ablest vocalists appear to be more or less hazy as to the value of Time.*

In the above the word *not* in italics is the missing word. We think that on reflection our readers will agree that most if not all singers with whom they are acquainted subordinate the strict *tempo* of musical works to what they (the singers) conceive to be opportunities for individual display. Hence these *lacrimae*.

Some very quaint solutions have been received, none more so than that from a gentleman of Wakefield, who opined that even the ablest vocalists appear to be hazy as to the value of "decorum." A correspondent from Halifax suggested "appearance" as the missing word; but we do not believe that vocalists, male or female, ever underrate the value of physical advantages.

The Coupon for the December Competition will be found on the cover, and any man, woman or child may send in as many answers as he, she, or it please, but each attempt must be made on the current Coupon, which must be filled in with the full name and address of the sender. Answers must reach this office, 44, Great Marlborough Street, on or before the 21st of December.

#### TO CORRESPONDENTS.

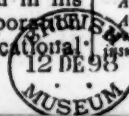
Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the next month's issue.





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in order to

**"LUTE." No 192.**

*Also published separately. PRICE 3d*

# O WORSHIP THE LORD IN THE BEAUTY OF HOLINESS

## Anthem

FOR GENERAL USE.

**HARVEY McKINTOSH.**

Psalm XCVI. 9, 8.

LONDON:  
PATEY & WILLIS, 44, GT MARLBOROUGH ST. W.

ORGAN.  
♩ = 92.

**BASS SOLO.**

## CHORUS.

beau - ty of ho - li - ness O wor - ship the Lord O

wor - ship the Lord in the beau - ty the beau - ty of ho - li -

- ness Let the whole earth stand in awe of

CHORUS. Let the whole earth

stand in

ALTO.

Let the whole

earth stand in

awe of Him in

TENOR.

*rall.*

Him

BASS.

Let the whole

earth stand in

stand in

*cres.**rall.**dim.*

awe of Him.

awe of Him.

SOLO.

*cres.*

awe of Him.

Ascribe unto the Lord the honour due unto His

*p**a tempo.**mf*

CHORUS.

*f*

Ascribe unto the Lord the honour due unto His

name

Ascribe unto the Lord the honour due unto His



name; *SOLO.* *p* *cres.* *cen.*

name; bring pre - sents — bring pre - sents —

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one sharp) with a key signature of one sharp (F#). It begins with a half note G4, followed by a whole rest, and then continues with a series of whole notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The middle staff is a bass line in G major, starting with a half note G2, followed by a whole rest, and then continuing with a series of whole notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The bottom staff is a piano accompaniment in G major, starting with a half note G2, followed by a whole rest, and then continuing with a series of whole notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piano part features a series of chords and arpeggios, with a final cadence in G major.

*do.* *f* Bring pre - sents bring

and come in - to His courts Bring pre - sents bring

The second system of the musical score consists of three staves. The top staff is a single melodic line in G major, starting with a half note G4, followed by a whole rest, and then continuing with a series of whole notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The middle staff is a bass line in G major, starting with a half note G2, followed by a whole rest, and then continuing with a series of whole notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The bottom staff is a piano accompaniment in G major, starting with a half note G2, followed by a whole rest, and then continuing with a series of whole notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piano part features a series of chords and arpeggios, with a final cadence in G major.

pre - sents and (S) come in - to His courts and come and in -

pre - sents and (A) come in - to His courts and come and in -

The third system of the musical score consists of three staves. The top staff is a single melodic line in G major, starting with a half note G4, followed by a whole rest, and then continuing with a series of whole notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The middle staff is a bass line in G major, starting with a half note G2, followed by a whole rest, and then continuing with a series of whole notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The bottom staff is a piano accompaniment in G major, starting with a half note G2, followed by a whole rest, and then continuing with a series of whole notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piano part features a series of chords and arpeggios, with a final cadence in G major.

come in to His courts.  
to His courts.

come in to His courts

*f* *cres.*

*f* *Not too fast.* *cres.*

O wor-ship the Lord O wor-ship the

O wor-ship the Lord O wor-ship the

*f* *cres.*

*p* beau-ty of ho-li-ness, the beau-ty of

Lord in the beau-ty of ho-li-ness, the beau-ty of

*p* Lord in the beau-ty of ho-li-ness, the beau-ty of

*p*

*cres.*

ho - li - ness As - cribe un - to the Lord the honour due un - to His name, bring

ho - li - ness As - cribe un - to the Lord the honour due un - to His name, bring

come and come in - to His courts in to His

*ff* pre - sents and come in - to His courts, and come in - to His

pre - sents and *grandioso.* come in - to His courts and come *rall.* in - to His

come *rall.* in - to His courts, in - to His

*ff* *grandioso.* *rall.* *cres.*

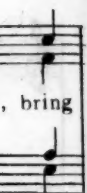
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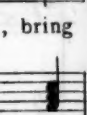
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*ff* *fff*





, bring



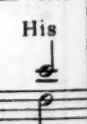
, bring



His



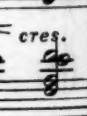
His



His



His



cres.





MISS FLORENCE MONTEITH.